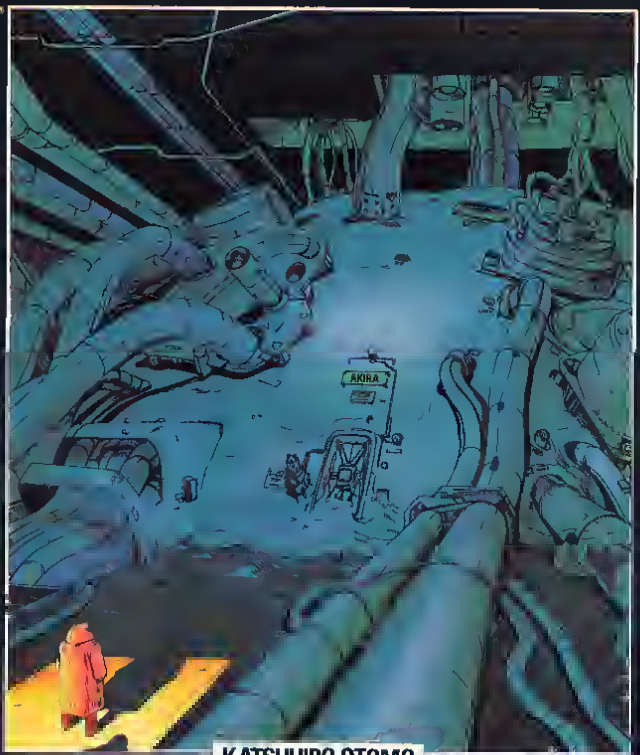
AKIRA 4™



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AKIRA

BY KATSUHIRO OTOMO

Chapter 4

KING OF CLOWNS

WHAT HAS GONE BEFORE

The year is 2030. The world is rebuilding from World War III. In **Neo-Tokyo** plans are being made to hold the next Olympics in the "old city" where, thirty-eight years before, the first of the bombs fell.

Kaneda and his friends, teenage delinquents, make an unauthorized motorcycle run to check out the old site. They encounter a terrified child, known only as **Number 26**, possessing extraordinary telekinetic abilities. During the encounter, the paranormal boy gravely injures **Tetsuo**, one of Kaneda's close friends. Then, he vanishes.

Kaneda's gang find themselves in trouble following the incident. They learn that the "police" they met following the accident were actually part of some secret concern. Moreover, **Tetsuo**, who they believed had been taken to a hospital, has disappeared.

The next night, at **Harukiya**, a tough local dive, **Kaneda** attempts, unsuccessfully, to pick up a newcomer, **Kay**. In fact, she and her companion, **Ryu**, are part of an underground resistance group dedicated to learning what is happening in the old city and putting a stop to it.

Trouble ensues and both delinquents and resistance fighters again encounter **Number 26**. Again, he uses his powers to catastrophic effect. Both groups are scattered, but **Ryu** and **Kaneda** re-encounter **Number 26**. **Ryu** attempts to reassure the paranormal boy, but **Kaneda**, is anxious to punish him for injuring **Tetsuo**. As they argue, the mysterious soldiers pursuing **Number 26** reach the scene. A firefight results.

Kaneda is separated from **Ryu** and **Number 26**, whom the soldiers are determined to recapture alive. **Kay** saves Kaneda's life, but **Ryu** and **Number 26** are cornered. The paranormal boy becomes increasingly ill, exhibiting symptoms of drug withdrawal. **Kaneda** returns the favor he owes the resistance fighters by stealing a truck and heading back to save **Ryu** and **Number 26**.

That is when the ominous **Colonel**, in charge of the covert operation, appears with a secret weapon—**Number 27**, a crippled paranormal child named **Masaru**.

Masaru astonishes the resistance fighters by addressing **Number 26** as **Takashi**. **Kay** and **Ryu** had assumed that **Number 26** was the Colonel's ultimate weapon—the as-yet unseen paranormal giant code-named **Akira**.

Kaneda provokes a crisis by pretending to threaten **Takashi** He responds with telekinetic upheavals **Kaneda** is again separated from the resistance fighters, but he manages to intercept and hide a pill meant for **Takashi**, who is recaptured by the Colonel's men

The next day **Tetsuo** reappears in school, seemingly all right However, during Tetsuo's treatment, the **Colonel** has learned the delinquent shows great psychic potential and would be a valuable asset

Kaneda has a girl friend in the school infirmary analyze the drug intended for **Takashi** It is similar in substance to stuff **Kaneda** and his friends take but unbelieveably concentrated and powerful

Eager for action, **Kaneda**, **Tetsuo**, and their gang head out for a rumble with their chief rivals—the vicious **Clown** gang

One of the **Clowns** corners **Tetsuo** **Kaneda** and his group come to the rescue **Tetsuo** astonishes them first by displaying uncharacteristic bloodthirstiness, and then by challenging Kanedas authority

Determined not to let a potential human weapon escape him, the **Colonel** goes to the school the next day Collecting **Tetsuo** there, he also encounters **Kaneda** and almost captures him.

Under treatments of the Colonel's chief medical officer **Tetsuo** begins to exhibit powerful psychic abilities, and to undergo great pain

Meanwhile, **Kaneda**, trying to spy on the **Colonel** and learn what is happening to **Tetsuo**, re encounters the members of the resistance, and is brought back to their headquarters He is questioned by **Ryu** about the stolen drug When he denies knowledge of it, **Kaneda** is put under Kays personal surveillance, to her immense dismay

Kiyoko, another of the psychic children under the Colonel's control, warns her master that **Akira**—who is asleep and expected to remain so for some time—will awaken soon The **Colonel** views this as disastrous Meanwhile, at the resistance hideout, **Kaneda** encounters a ghost-like apparition of himself in flames shouting a name, **Akira**

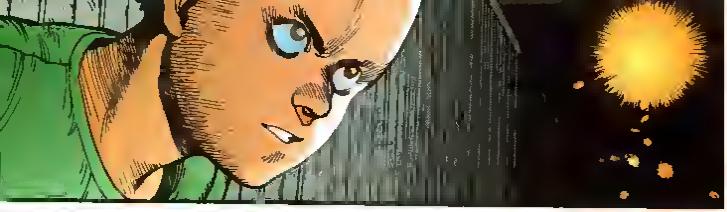
The Colonel's spies learn where the resistance is centered and soldiers enter the hideout in force, scattering the rebels **Kaneda** and **Kay** escape together They flee to **Harukiya** where the bartender agrees to shelter them

Overwhelmed by pain, and by the burgeoning powers within him, **Tetsuo** breaks out of the Colonel's installation, leaving death in his wake

Finally, he is cornered alone in the street, by the **Clown** gang

STOP IT!!
MY HEAD IS SPLITTING...
NAW... IT ISN'T SPLITTING YET ...
...BUT IT'S GONNA BE!!
SWOOSH
CHING

!
LOOK!
YAAGH!
THOG
H-HEY, WHAT HAPPENED? ARE YOU OKAY?
CAREFUL!!
MY EYES!!!
WATCH THAT KID... HE'LL UP TO SOMETHING WEIRD!!
AAAHE
KREEK

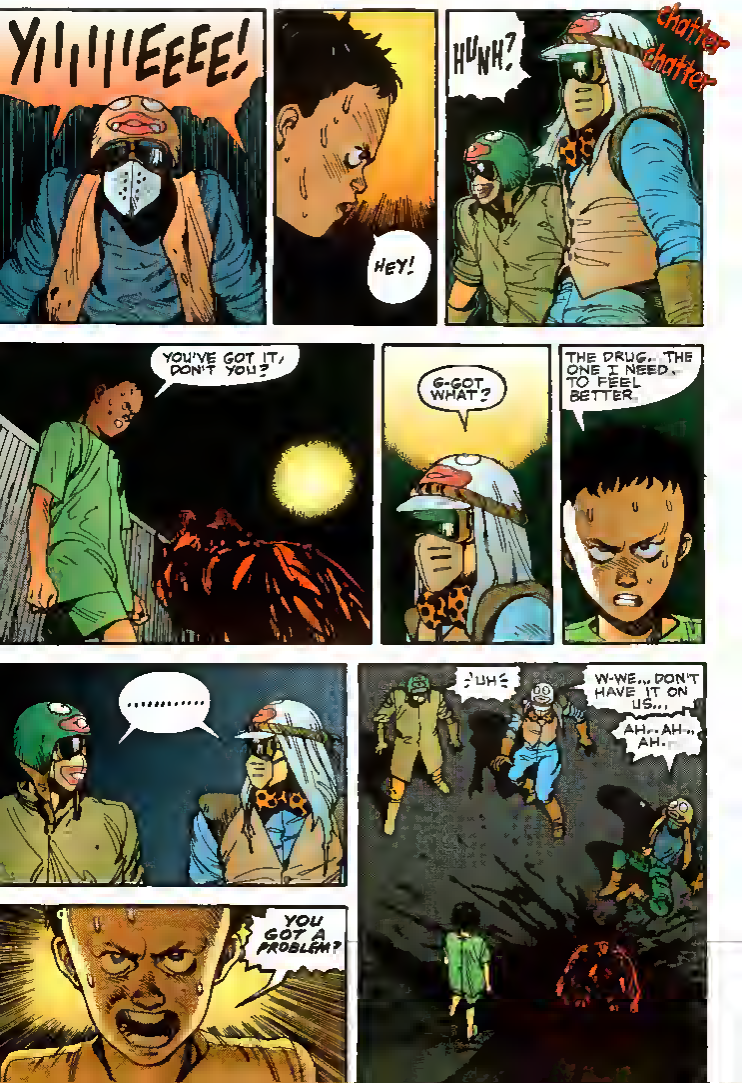


GUSH
AUGH!

OH, GOD!!

GROSS...

Y'KNOW, MY HEAD DOESN'T HURT A BIT ANY MORE HOW'S YOURS?


YIIIIEEEE!
HEY!
HUNH?
chatter chatter
YOU'VE GOT IT, DON'T YOU?
G-GOT WHAT?
THE DRUG... THE ONE I NEED... TO FEEL BETTER.
.....
YOU GOT A PROBLEM?
HUH?
W-WE... DON'T HAVE IT ON US...
AH.. AH.. AH..

GOD DAMN IT!
THE HEADACHES COMING BACK... STRONGER. LIKE I COULD DIE FROM IT!
?
DAMN!
WAIT--!
!
LET HIM GO, STUPID!
WE'LL GET YOU WHAT YOU NEED!
ARE YOU LOSING IT? SHUT UP!!
PUFF
PUFF

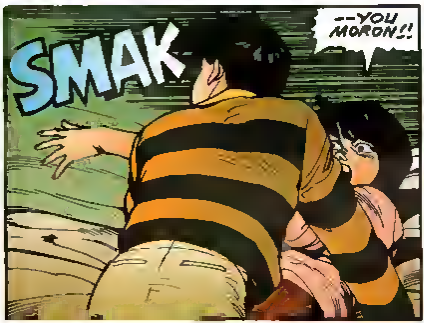
HARUKA
KEEP THIS DOOR LOCKED
I LOVE YOU
HAPPY NEW YEAR
...NOT ONE BIT. THIS ROOM IS A PIGSTY... A CLAMMY PIGSTY!
AND THAT SMELL...!
I SUPPOSE YOU WERE EXPECTING A SUITE AT THE PLAZA.
NO WATER, NO TOILET, THE CEILING SO LOW WE CAN HARDLY STAND UPRIGHT
IT'S A RATHOLE!

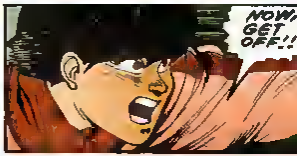
SO, WHAT'S THE STORY ON THAT RYU GUY, ANYWAY?
WHAT'S HE TO YOU?
HE'S MY BROTHER.
BUT HE DOESN'T LOOK ANYTHING LIKE YOU.
THAT'S NONE OF YOUR BUSINESS.
?
OH, BUT IT IS, IF ONLY YOU KNEW THE THINGS I'D IMAGINED.
MOVE THAT HAND OR LOSE IT.
YOU DON'T MEAN THAT.

EYAAAAH!
MMPH!!
AWOOOO!!

WOOF! WOOF! WOOF! WOOF!

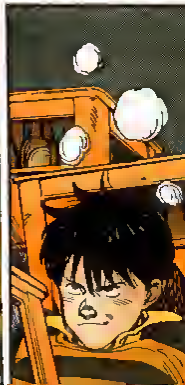
YOU'RE TAKING THIS JOKE TOO FAR--

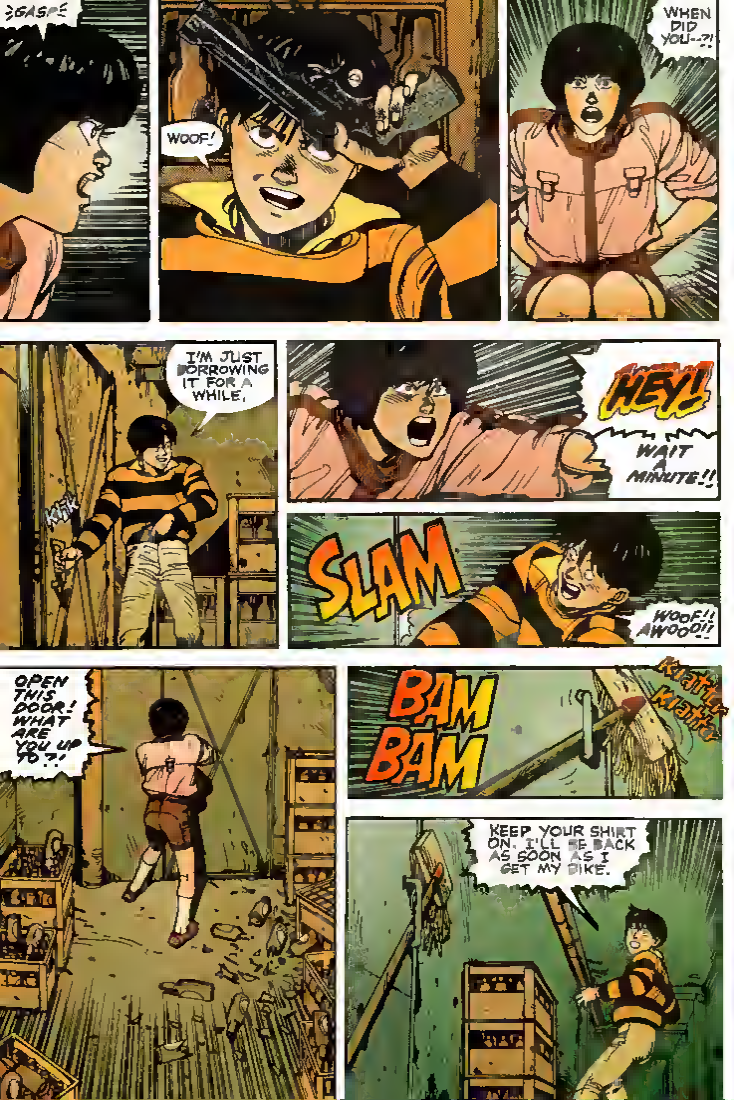

SMAK
--YOU MORON!!


NOW GET OFF!!

CRASH
CLATTER

I WARNED YOU.




GASP!
WOOF!
WHEN DID YOU--?!
I'M JUST BORROWING IT FOR A WHILE.
KSHK
HEY!
WAIT MINUTE!!
SLAM
WOOF!! AWOOO!!
OPEN THIS DOOR! WHAT ARE YOU UP TO?!
BAM BAM
KLATTER KLATTER
KEEP YOUR SHIRT ON. I'LL BE BACK AS SOON AS I GET MY BIKE.

SKREEEE
HEY! WE'RE HERE!
I SAID...
SHUT UP! IT MAKES MY HEAD HURT WHEN YOU TALK.
WHAT'S JOKER GONNA SAY ABOUT IT?
HOW SHOULD I KNOW?
IS HE NUTS BRINGING THAT WEIRDO HERE?
CAREFUL DON'T TRIP IN THE DARK
ZI A BOWLING
LIFE'S A BITCH!

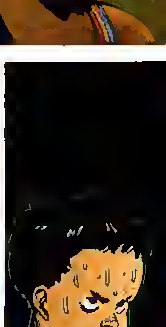
WHAT DO YOU MEAN, CHIP'S HEAD EXPLODED?!
WHAT KINDA DRUGS YOU BEEN TAKING, BRO!?
SURE IT WASN'T HIS BALLS?
IT WAS HIS HEAD?
SO WHO KILLED HIM?
WELL...
WELL WHAT?!
DID YOU BRING THE KILLER HERE?!
WHERE IS HE?

ARE YOU GONNA KEEP ME HERE ALL NIGHT?!
HUNH? IT'S THE KID WE SKRAGGED FOR BEIN' ON OUR TURF!
WHAT ARE YOU TRYING TO PULL?
WELL... THAT KID... HE...
...(Whisper)...
(Whisper)...
HEY!!!
BOOM
YEEEE!!

WHAT WAS THAT?
OH, NO.

YOU PUNK!!

JOKER--!
THINK YOU'RE PRETTY TOUGH, HUNH?



WELL, I'M GONNA BREAK YOU IN TWO!

PLOOM
?!
PLOOM

YAAAHHH!!
WUSH
KRAK
KRAK
NOW, WHERE ARE MY DRUGS?

PUFF
PUFF
PUFF
PUFF
IT'S GOTTA BE AROUND HERE SOMEWHERE!
I'M GOING UP TO THE STREET LEVEL AND LOOK FOR MY BIKE THERE THAT'LL TAKE LESS TIME
RAT'S ANOTHER CROSSWAY!
rattle rattle rattle rattle
SNAP
WHOA!!
THUD

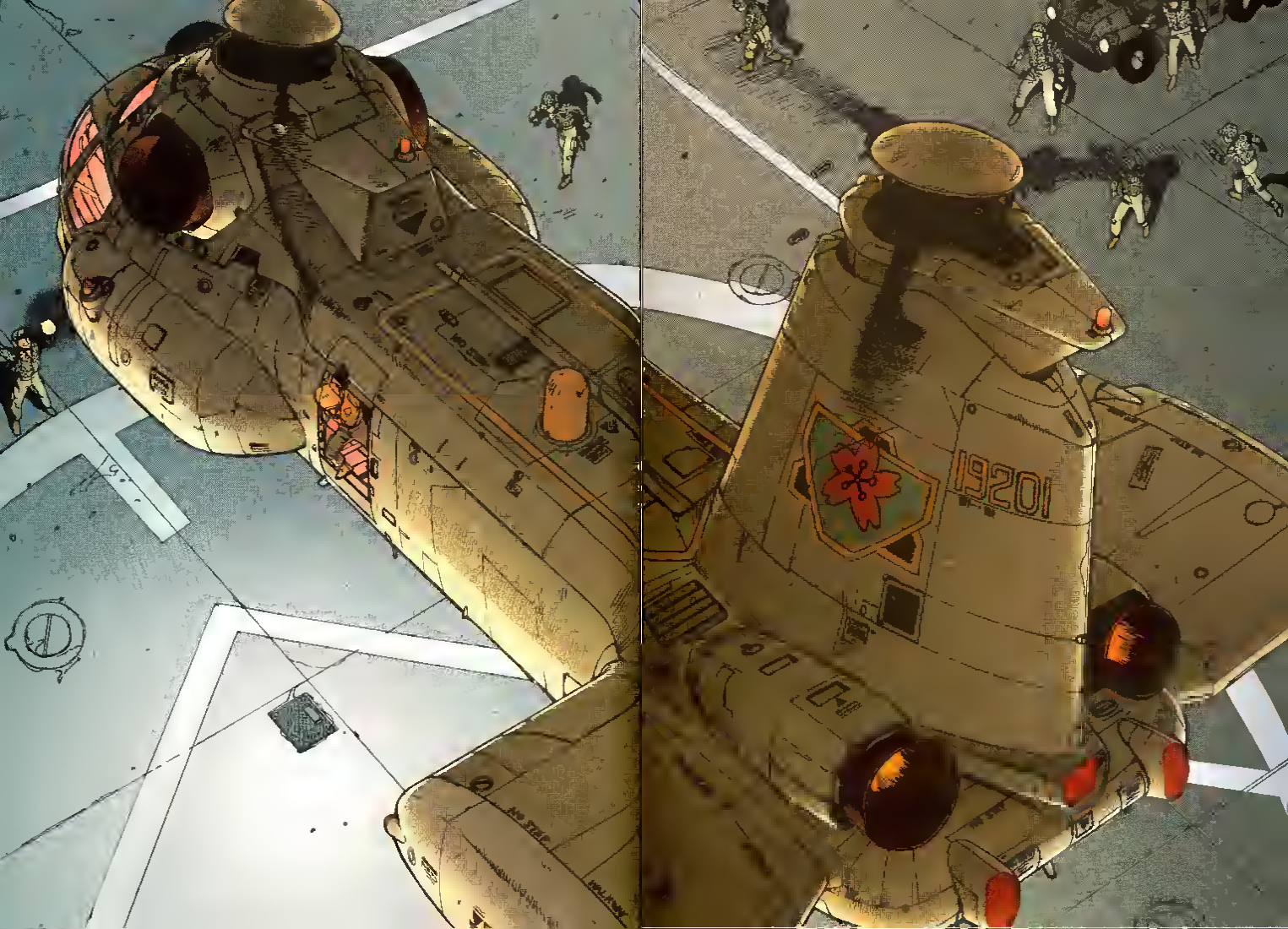
OOOH!!
HE IS SUCH AN...
...JERK!!
UNNFF! NOW... HEY! THIS LOOKS ABOUT RIGHT.
I'M OUT OF HERE EXCEPT... WHY DO I KEEP THINKIN' ABOUT THAT DUMB GIRL?
HHRRR UH
'CAUSE YOU'RE A JERK! COM'N!

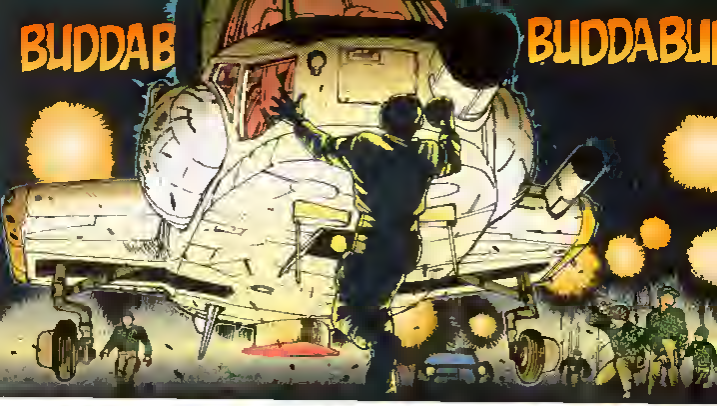
WHAT TH--? I'M WAY OFF ... THIS IS THE MIDDLE OF THE OLYMPIC SITE
THOUGHT I'D BE SOMEWHERE NEAR THE EAST GATE
OH, WELL...
BETTER KEEP IT DOWN
THIS PLACE IS A REAL PAIN TO GET OUT OF AND IT'S CRAWLING WITH GUARDS
AAH...AAH...
CHOOO!
KLONG
WHAT WAS THAT?
SOUNDED LIKE IT CAME FROM OVER HERE
!

BUDDABUDDABUD
TAK TAK TAK TAK
THE COLONEL HAS LANDED!
THE COLONEL...
BTF-7

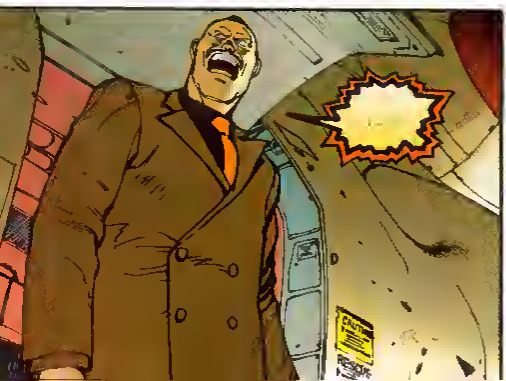
WILL HE BE ALL RIGHT? HE'S TAKING ALL OF THEM.
ALL 7! CAN HE DO THAT?!
FER SURE!
$3,500.00'S WORTH GONE, JUST LIKE THAT.
HAVING HIM AS OUR BOSS IS GONNA BE EXPENSIVE!
STOP COMPLAINING... THE ONLY REASON YOU'RE STILL ALIVE IS BECAUSE I LET YOU LIVE.

I DO NOT BELIEVE THIS!
I HAVE TO FIND THAT MORON BEFORE HE RUINS EVERY-THING!


19201


BUDDAB
BUDDABU

COLONEL!

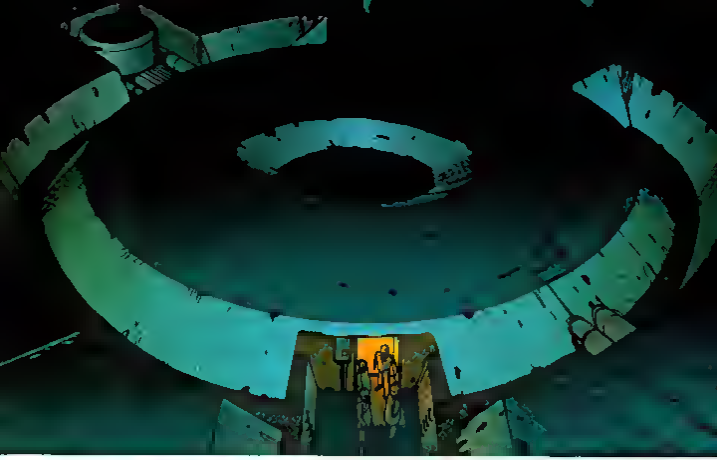

Caution
Explosives

I BEG YOUR PARDON! SIR...?

I CAN'T HEAR YOU OVER THE HELICOPTER, SIR...
WHAT?!
THE LIGHTS, YOU IDIOT!
TURN OUT THE LIGHTS!
YESSIR!
OR DO YOU WANT EVERYONE FOR MILES AROUND TO KNOW ABOUT OUR SECRET BASE?!

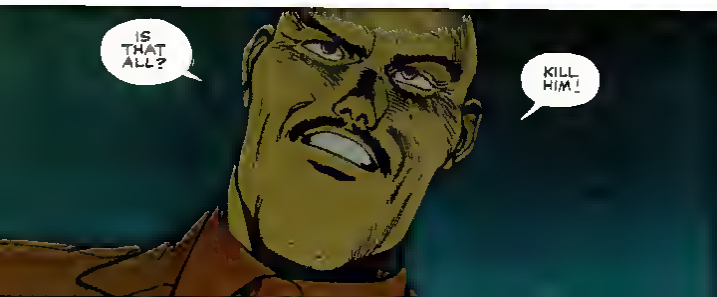
TAK TAK TAK TAK
ME AND MY SHADOW. WHEREVER I GO, THAT SKINHEAD SHOWS UP. BUT... I'M NO FOOL.
I AM OUT OF HERE!
I DON'T WANT TROUBLE.
KLONG

KLANK
ONGONGONG
SHIT!
!
YIPE!
OH, NO!
GU-ULP!
OH, CRAP!!
DON'T LET HIM ESCAPE!
OVER THERE!!
AN INTRUDER!
HALT! HALT!



WHAT'S WRONG?

THERE'S AN INTRUDER ON THE GROUNDS, SIR.


IS THAT ALL?
KILL HIM!

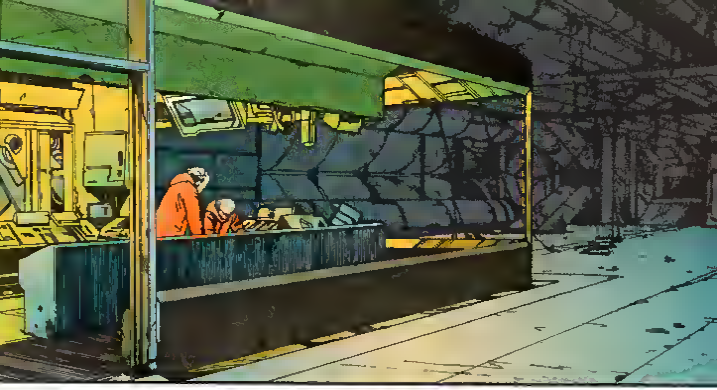
THERE HE IS!!
STOP OR WE'LL SHOOT!!
WOOOOOOOO
NO!!
THE CANAL!!
WE'VE GOT HIM TRAPPED!
SPLASH

GERONIMO!
SPLUNK
DONG
HE FELL IN!
GET DOWN THERE!
CHIT!
gloosh
gloosh
KONG
OW!

BOMBS AWAY!
BLOOSH
GET OFFA ME, STUPID!
PUFF
PUFF
plosh
KA
CHUK
DADADADADA
HE WENT DOWN THE PIPE!!
COVER THE EXIT! KEEP HIM IN THERE! DON'T LET HIM ESCAPE!
I CAN'T SEE A THING!
BRING A LIGHT!
COULDN'T HIT THE BROAD SIDE OF A BARN!
K-ZING
K-ZING

WE CAN PROCEED NOW, SIR.
GWONG

YOU'LL NEED TO WEAR ONE OF THESE SIR
COLONEL!
THIS WAY, SIR



LEVEL TEN IS AT 140° KELVIN.* LEVEL NINE, 118° KELVIN.

LEVEL SIX, 62° KELVIN. LEVEL FIVE, 42° KELVIN.

LEVEL THREE, 20° KELVIN. LEVEL TWO, 2° KELVIN.

* 0° KELVIN = -273.15° CENTIGRADE (ALSO KNOWN AS ABSOLUTE ZERO). 148° KELVIN = -125.15° CENTIGRADE.

LEVEL ONE AT .005° KELVIN. WHAT ARE THE READINGS ON THE DEWAR WALLS* OF EACH ROOM?

* DEWAR WALLS -- DOUBLE WALLS WITH INSULATED SURFACES AND A VACUUM IN BETWEEN, USED FOR THE CONTAINMENT OF EXTREME COLD. INVENTED BY SCOTTISH PHYSICIST SIR JAMES DEWAR.

IS EVERYTHING READING NORMAL?

IT'S PERFECT, SIR.

COLONEL?!

COLONEL, WHERE ARE YOU?!

HE'S IN HERE, DOCTOR!

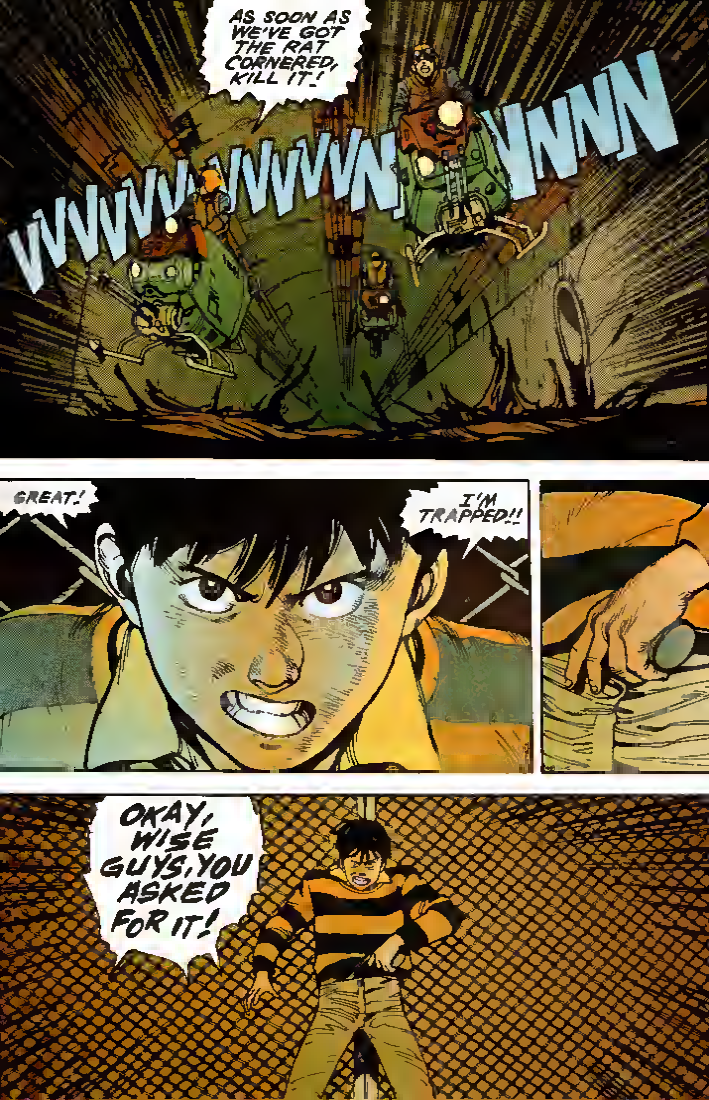
WHAT A DISGRACE! THEY WERE AFRAID... ASHAMED ...
THEY CHOSE TO CONCEAL IT... THEY BURIED THE ROOTS OF A GREAT CIVILIZATION ...
...TURNED THEIR BACKS ON WHAT SCIENCE HAD TO OFFER THEM...

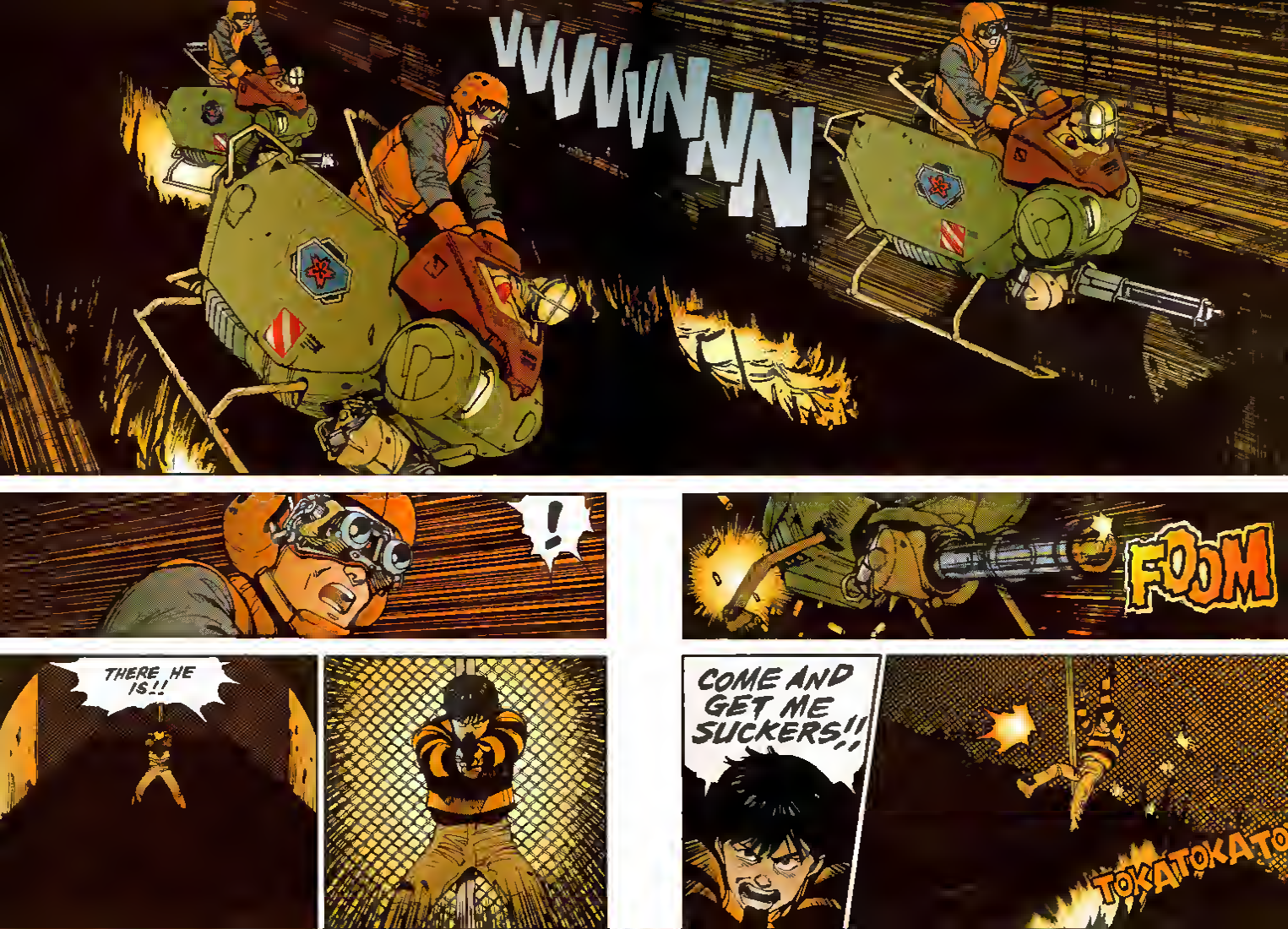
AKIRA
AND TRIED TO SEAL AWAY FOREVER THE HOLE THEY HAD TORN OPEN WITH THEIR OWN HANDS

CHUNK
TAK
FLIM
IF HIS BIKE'S UNTOUCHED, KANEDA NEVER MADE IT HERE.

BLOOSH
BLOOSH
PUFF
PUFF
PUFF
PUFF
PUFF
PUFF
THOSE GUYS JUST DON'T QUIT.
THAT'S A DEADEND- HE MUST HAVE GONE THIS WAY!
gloosh
gloosh
gloosh
gloosh

SPLUNK
NOW WHERE DO I GO?
!
WHAT IS THAT?!
VVVVVVNNNN
WHAT--?!
VVVVVVNNNN


AS SOON AS WE'VE GOT THE RAT CORNERED, KILL IT!
VVVV


VVVVVNNNN
!
FOOM
THERE HE IS!!
COME AND GET ME SUCKERS!!
TOKATOKATO

HUNH?
POK
AAUGH!!
BOOM
RRRRRR
!
RRRR

RAASH
FWOOH

BLAM

WHOA!

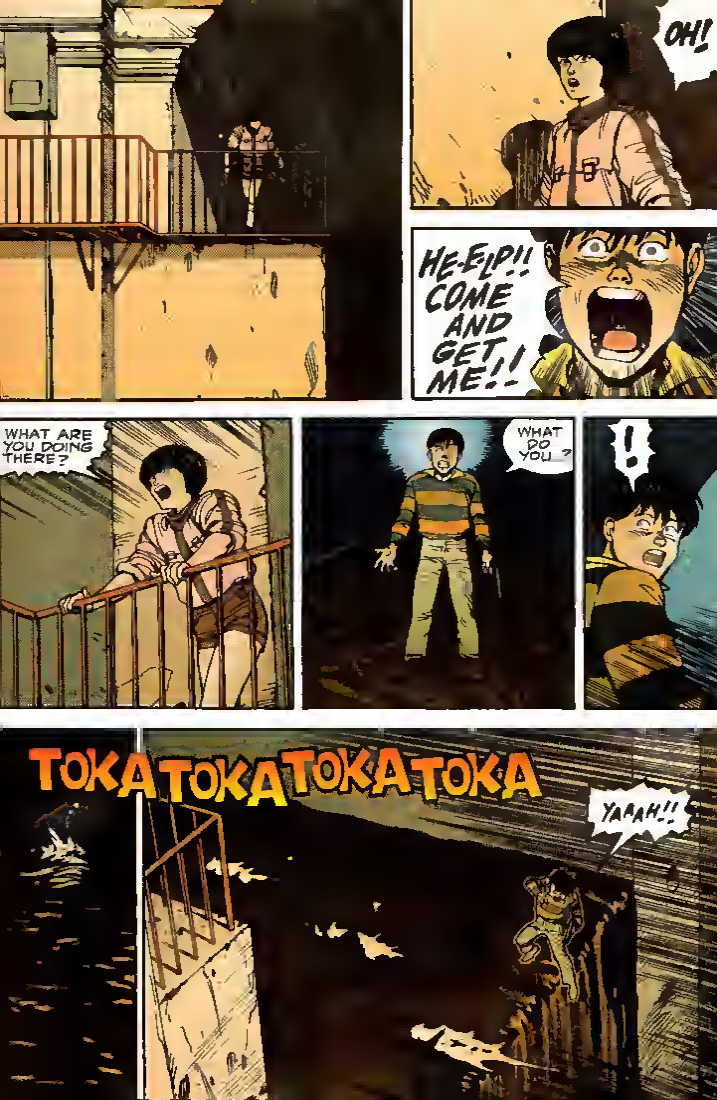
THANK YOU!

FWOOSH
AGGH!

BLOOM
BLAST!!
CHINK
HUNH?
TOKA
TOKA
TOKA
TOKA
HEYY..!

YOU AGAIN?!
THIS HAS REALLY BEEN ONE OF THOSE DAYS!
Plish
Plish
YIIEE!!
TOKA TOKA TOKA TOKA TOKA TOKA TOKA TOKA
I GIVE UP! YOU WIN! JEEZUS!
HE-E-ELP!!
I CAN SEE THE LIGHT! I'M SAVED!!
WHO'M I KIDDING? NO ONE'S GONNA COME!
UH...?

17
PUFF
PUFF
LOOKS LIKE I'VE SCORED ANOTHER BIG GOOSE EGG...
PUFF
PUFF
GASP


OH!
HE-ELP!! COME AND GET ME!!
WHAT ARE YOU DOING THERE?
WHAT DO YOU...?
!
TOKATOKATOKATOKA
YAAAH!!

BLOOSH
VVVVNNNN
CAREFUL!!
NNGH!
SKLITCH
VVVHOOM
VVVVNNNN
!

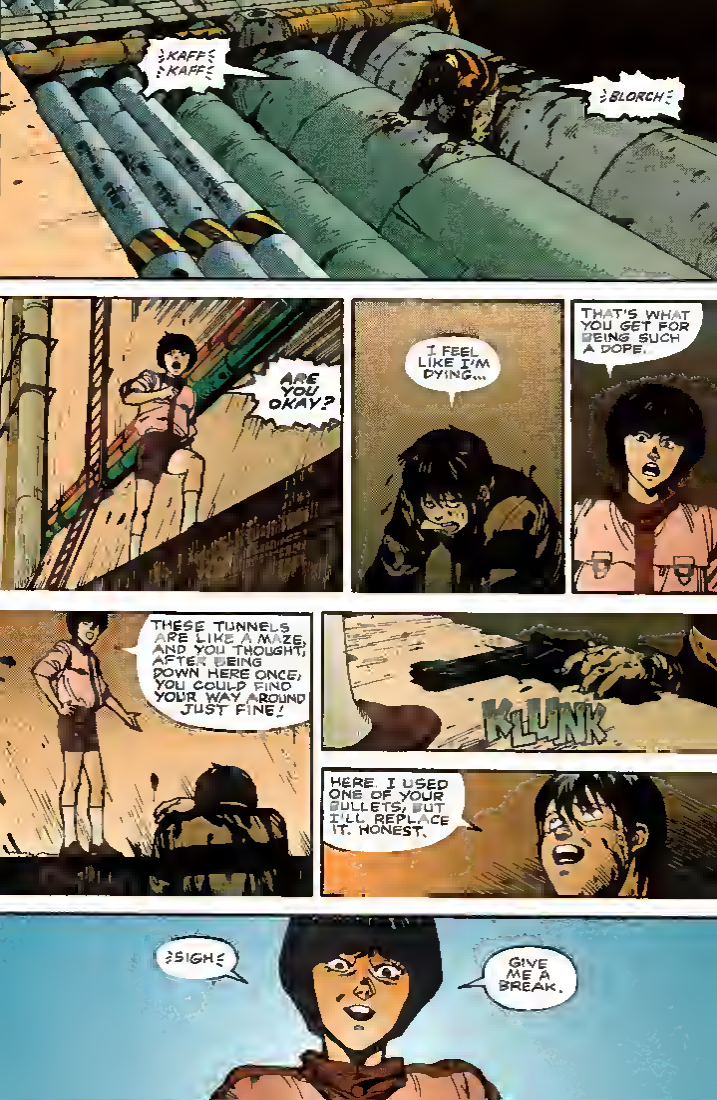
THE ARMY!
YOU MUST BE A FRIEND OF HIS!
SKETCH
OMH!
GOOD! I CAN GET TWO OF YOU FOR THE PRICE OF ONE!
VUUM
SSSHHHH
YAAAAA!
YAAA!
MMPH!
THLUK

HEY!
KLONK
?
SSSHHH
OOOW!!
WHAT IN THE--?!
:OHH!:
GET OFF THERE, YOU LITTLE...
BAM
BAM
BAM
BAM
SLU
OH, NO!

AAAAH!
AAAAH!
AAAAH!
WWNYN
SPLOOSH
KABOOM

THE INTRUDER MADE IT INTO THE SEWERS, SIR. WE'VE LOST HIM!
B-BUT, WE HOPE SOON--!
I THOUGHT IT HAD BEEN SEALED.
THERE... THERE HAVE BEEN DELAYS IN CONSTRUCTION, SIR. A FEW PASSAGES ARE STILL...
I'M SORRY, SIR!
THERE'S NO EXCUSE!
NEVER MIND FIND THE MOUSE AND EXTERMINATE IT.
YESSIR!

I... I WONDER WHAT'S WRONG?
YEAH, ME TOO!
IT WAS LIKE THE COLONEL DIDN'T CARE
BUDDABUD
ABUD


:KAFF:
:KAFF:
:BLORCH:
ARE YOU OKAY?
I FEEL LIKE I'M DYING...
THAT'S WHAT YOU GET FOR BEING SUCH A DOPE.
THESE TUNNELS ARE LIKE A MAZE, AND YOU THOUGHT, AFTER BEING DOWN HERE ONCE, YOU COULD FIND YOUR WAY AROUND JUST FINE!
KLUNK
HERE, I USED ONE OF YOUR BULLETS, BUT I'LL REPLACE IT. HONEST.
:SIGH:
GIVE ME A BREAK.

SEEMS TO BE SAFE. THEY PROBABLY THINK WE'RE STILL IN THERE.

HOW'S THE BIKE?

HOLDING TOGETHER. THE BATTERY'S ALMOST SHOT, BUT THAT SHOULDN'T MATTER.

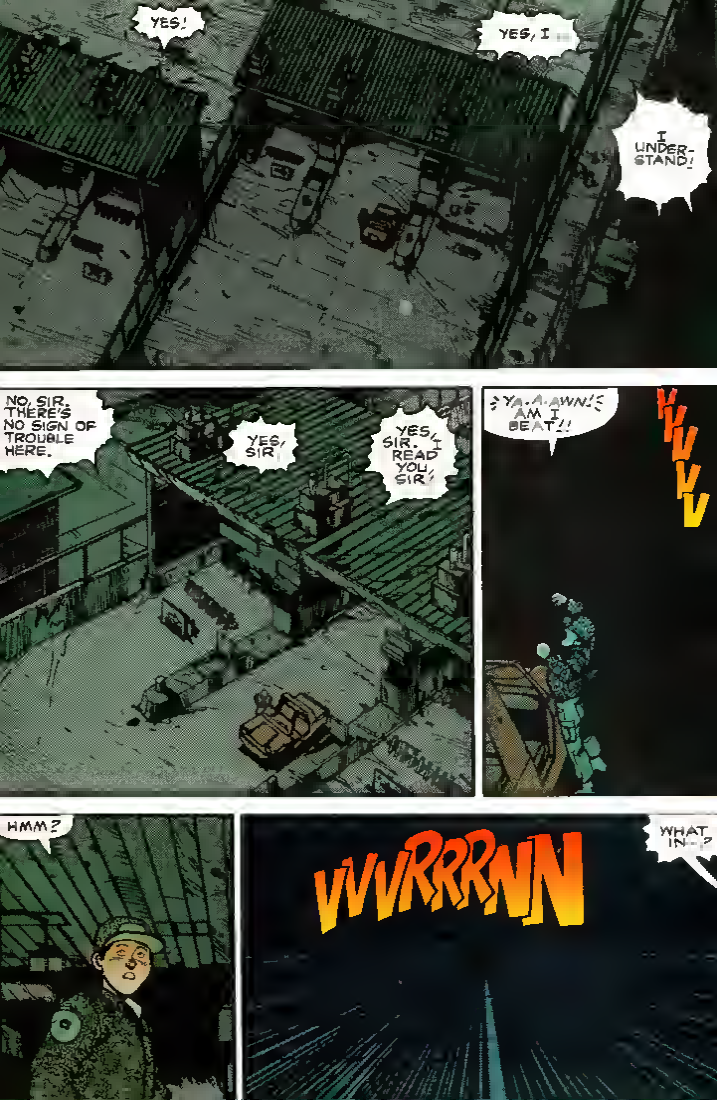
BUT WILL IT TAKE TWO PEOPLE?

UNLESS YOU WEIGH OVER 210 POUNDS, I THINK WE CAN RISK IT.

WE'LL BE FINE.

I THINK
KACHUNK

TAK TAK TAK TAK
HERE GOES!
KLIK
COME ON, STUPID!!
BOP
POW
VRRRNN
WE'D BETTER GET MOVING
HOLD ON TIGHT!


YES!
YES, I
I UNDER-STAND!
NO, SIR. THERE'S NO SIGN OF TROUBLE HERE.
YES, SIR
YES, SIR. I READ YOU, SIR!
¿YA-A-AWN!¿ AM I BEAT?!
VVVVV
HMM?
VVVRRRNN
WHAT IN-?

AH...?
VVVRRRRRN
SO LONG, SUCKER!!
WAIT!!
VVVRRRRN
VVVRRRRRRNNNNN
COME BACK HERE!

YOU KNOW. .
WHAT ?!
YOU REALLY STINK!
SAME TO YOU, SWEETHEART!
WHEN YOU GET HOME, TAKE A BATH!!
I HATE BATHS!!
I CAN TELL!!
I KNOW! LET'S TAKE ONE TOGETHER!
YOU JERK!!
OW!
KNOCK IT OFF, OR WE'LL HAVE AN ACCIDENT

KATSUHIRO OTOMO

The creator of **Akira** was born in April of 1954 in Japan's Miyagi Prefecture some 400 kilometers northeast of Tokyo. He grew up there and attended Sanuma High School whose graduates also include one of Japans most famous comics creators **Shotaro Ishinomori** whose work includes **Cyborg 009** and the current best seller **Japan Inc**.

In 1973 after graduation Otomo moved to Tokyo. His goal was to become a comics artist and in August of that year he achieved it with his first published work, **Mateo Falcone**, an adaptation of the short novel by **Prosper Merimée.**

Over the next few years Otomos reputation grew based upon a large number of short stories (twenty to thirty pages) which appeared most regularly in **Action** magazine. Later these works would be collected in book format beginning with **Short Piece** in 1979 and followed by **Highway Star** (October 1979), **Good Weather** (March 1981) and **Boogie Woogie Waltz** (May 1982).

After success with the short story form, Otomo turned to the longer saga-style more commonly associated with Japanese comics. **Fireball**, a human versus mega-computer story appeared in a limited circulation magazine in 1979. Though still uncompleted, it marked the beginning of Otomos interest in the science fiction action genre and is a natural forerunner to his most acclaimed works, **Domu** and **Akira**.

Domu, a 230 page graphic novel centering on a conflict between two individuals possessing deadly psychic powers, began serialization in 1980 and continued for two years. Published in book form in 1983, it was an instant best seller and created something of a controversy when it was awarded Japan's science fiction Grand Prix of 1983 for best s-f novel, the first time the prize ever went to a comics work.

This led Otomo to undertake an even more ambitious project **Akira**, which would be some 1800 pages long. Otomo launched **Akira** in **Young Magazine** published by **Kodansha Ltd**. This tradition-breaking but struggling bi-weekly was aimed at a high school college student audience whom Otomo felt was most in tune with the new directions he hoped to achieve. The rising circulation of **Young Magazine** with the appearance of **Akira** proved him correct. Today there are over a million readers.

In book format **Akira** was just as much a phenomenon. The first volume was a best seller the moment it appeared in stores. The subsequent three volumes have been received with equal enthusiasm. With the fifth and final volume (planned for Spring of 1989) the saga will have a total of three million copies in print.

The latest success for Otomo and **Akira** was the feature length animated film. Opening in July this new interpretation of the comics story for which Otomo acted as director, scenarist, designer and illustrator set attendance records for an animated movie in Japan.

KATSUHIRO OTOMO
writer/illustrator

YASUMITSU SUETAKE
chief assistant to Mr Otomo

MAKOTO SHIOSAKI
SATOSHI TAKABATAKE
assistants to Mr Otomo

HIROSHI HIRATA
designer AKIRA calligraph

AKIRA SAITO
designer Kodansha edition

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editorial coordinators

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english adaptation

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colorist

MICHAEL HIGGINS
letterer

MIKE ROCKWITZ
HARRY CANDELARIO
MICHAEL HEISLER
production

MARK CHIARELLO
editorial assistant Epic edition

ARCHIE GOODWIN
editor Epic edition

A new force moves through the post World War III city of Neo-Tokyo. A force dubbed Number 41 by the secret government agency monitoring his moves. Once he was a teenage motorcycle gang member named Tetsuo, but that was before a strange accident put him in the hands of the government and left him changed. A power is growing in Tetsuo. It allows him to kill with a glance. Violently. Explosively. But the power also corrupts. It turns him against his best friend, Kaneda. It drives him to seek out the murderous Clown cycle gang, bitter rivals of his former friends. Yet for all his emerging power, Tetsuo is still only a shadow of something greater to come, a sleeping giant not yet awakened. AKIRA.

KATSUHIRO OTOMO'S

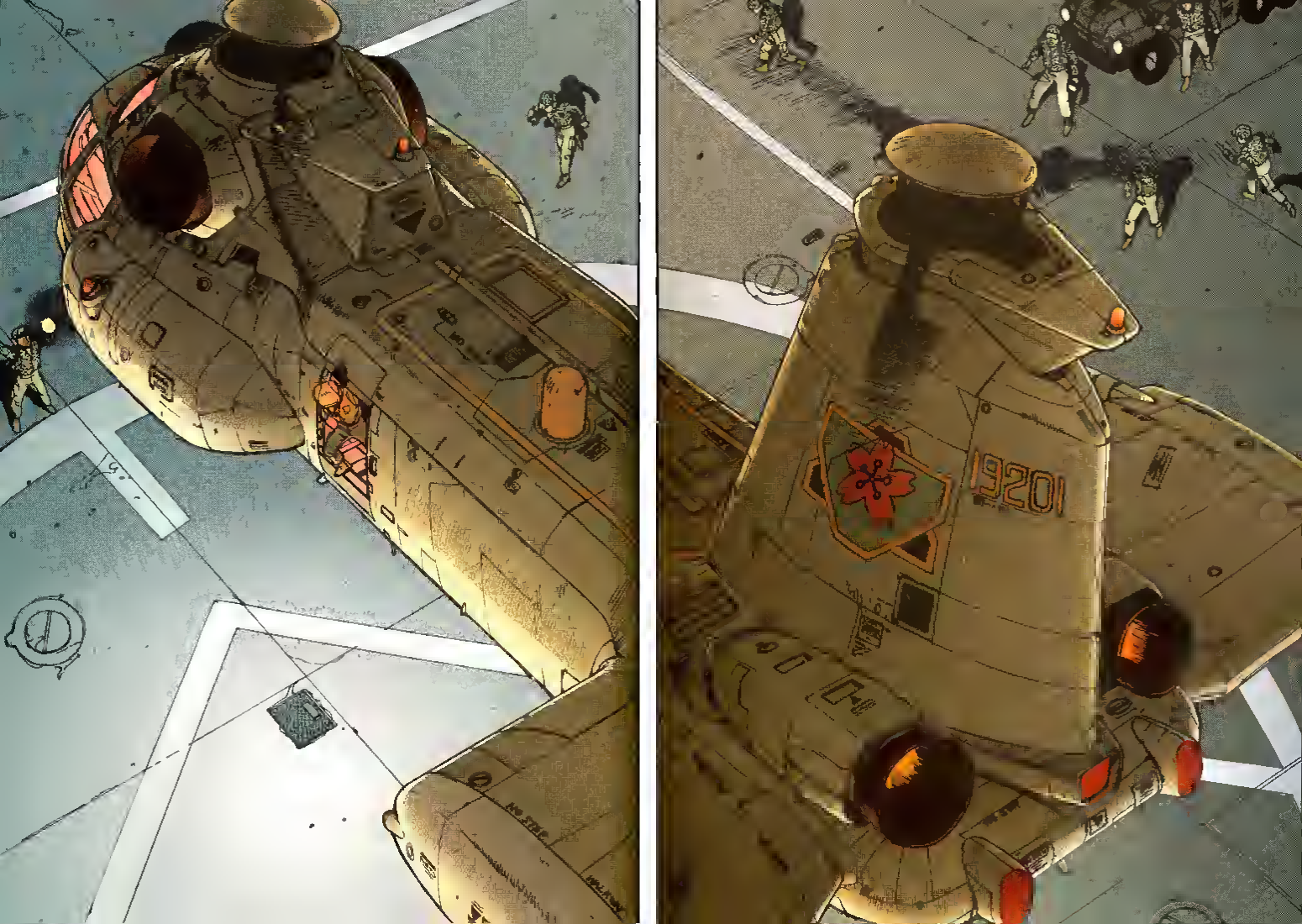
This scan produced by:

I love um

I buy um

I preserve um

AKIRA
BY KATSUHIRO OTOMO
2
BOOK TWO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AKIRA
AND TRIED TO SEAL AWAY FOREVER THE HOLE THEY HAD TORN OPEN WITH THEIR OWN HANDS

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